

Teaching Process Writing for Intermediate/Advanced Learners in South Korea

By
Jungnan Bae

A Master's Paper
Submitted in Partial Fulfillment of
The Requirements for the Degree of
Master of Arts in TESOL

Major Advisor's Signature

Date

University of Wisconsin-River Falls

2011

Table of Contents:

Introduction	1
1. Approach to Teaching Writing in ESL/EFL Classes	3
1.1. The Controlled-to-free Approach.....	3
1.2. The Free-writing Approach.....	4
1.3. The Paragraph-pattern Approach	6
1.4. The Process Approach.....	7
2. Process Writing	8
2.1. Definition of “Process” in Process Writing	8
2.2. Process vs. Product.....	9
2.3. Writing Process	10
2.3.1. L1 vs. L2 Composing Process	11
2.3.2. Skilled vs.Unskilled Writers’ Composing Process in the ESL/EFL Classrooms ..	12
2.4. The Recursive Nature of Process Writing	14
2.5. The Stages of Process Writing.....	18
2.5.1. Pre-writing	18
2.5.2. Drafting.....	21
2.5.3. Revising	22
2.5.4. Editing.....	24

2.5.5. Sharing	26
2.6. Giving Feedback on Students' Writing in EFL Process Writing Classrooms	27
2.6.1. Responding	27
2.6.2. Error Correction	32
2.7. The Portfolios in the Writing Classrooms	37
2.7.1. The Definition of Portfolio	37
2.7.2. Using Portfolios in the Process Writing Classroom	38
3. Pedagogical Application of Process Writing in South Korea	41
3.1. Classroom Description	41
3.2. Lesson Plans	42
Conclusion and Discussion	59
Works Cited.....	61
Appendices.....	64

Teaching Process Writing for Intermediate/Advanced Learners in South Korea

Introduction

Since 1980, English has become the only foreign language mandatorily taught in secondary schools in South Korea, and now English is being taught from the third grade in elementary school. Although the interests and concerns about English education have been a priority in Korea, teaching writing has been neglected in English classrooms. Writing has been only practiced as a wrap-up activity used to reinforce the learning of vocabulary and language structures at the sentence level. The neglect of writing instruction in English classrooms can be ascribed to both teachers and students. Many English teachers believe grammar and translation are the most important components in English education and strive to help students develop these skills. Students also do not feel much pressure to develop writing ability because English writing ability is rarely required inside or outside of the classroom, even on the Korean Academic Aptitude Test. Since students have rarely been taught how to write in English and develop appropriate organization, they rarely have proficient writing ability in English.

Due to the increasing awareness of Korean students' needs to write for academic success and global communication through the Internet, teaching writing as writing in its own right has been an issue in the Korean English classrooms. The question is what "teaching writing as writing" means. One early approach to this question is the pattern-product approach. According to Deqi Zen, in the pattern-product approach, learners practice various modes of discourse and learn how to develop a paragraph with fixed patterns. Students get grades for the final product without the opportunity to get feedback and revise. The pattern-product approach was soon criticized for emphasis on product only and its teacher-centered nature (Zen 6-7).

In the early 1980s, the writing process of writers started getting attention in writing classrooms. The process approach is one of the most dominant approaches to English writing instruction and can be a crucial tool for increasing Korean students' composition skills since it has had a major impact on first and second language writing research and instruction. In process writing classrooms, writing is viewed as a creative activity and a cognitive process which has several recursive stages.

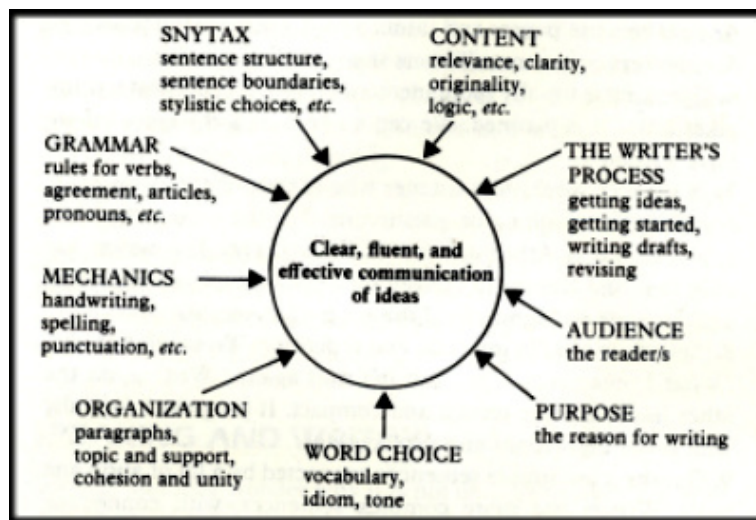
Although there is no doubt process writing can significantly increase Korean students' writing abilities in English, considering the EFL (English as a Foreign Language) situation, it is hard to implement the process writing approach for beginning-level students. Instead, beginners need to practice writing at the sentence level first and extend to the paragraph level. If EFL students are familiar with English structures and feel comfortable constructing an English sentence, they can focus on generating ideas about a topic while writing. By practicing grammatical concepts or structural patterns, EFL students at the beginning level can be prepared for the process writing classrooms.

In this paper, I will show how process writing in English writing classrooms has become an essential way to improve students' writing abilities and how to implement process writing in EFL writing classrooms. To do so, I will first provide descriptions of process writing and other writing approaches. In the second part, I will discuss process writing in detail. After defining *process*, I will explain the features of process writing and compare it to the product writing approach. Next, I will compare L1 (first language) with L2 (second language) writing processes and skilled with unskilled writers' writing processes. I will examine the recursive nature of the writing process and introduce the stages of the writing process and classroom activities for each stage. In addition, I will investigate how to give feedback on students' writing and how to use

portfolios in process writing classrooms. In the final section, I will introduce a pedagogical application of process writing for an EFL class in South Korea.

1. Approaches to Teaching Writing in ESL/EFL Classes

Writing is an important skill to develop in language learning and teaching, but the question is how writing competence can be developed. Ann Raimes provides a diagram which shows what writers deal with while writing.



<Figure 1> Producing a Piece of Writing (6)

Depending on which features of the diagram teachers emphasize, several approaches for teaching writing have been developed. Specialists in writing have not yet agreed on names for the approaches. I will adopt Raimes' terminology for the purpose of this paper.

1.1 The Controlled-to-free Approach

In the 1950s and early 1960s, speech was the main concern in language teaching, and writing was considered a sub-skill for reinforcing speech through mastery of language forms

(Raimes 6). Ken Hyland labels this approach as “focus on language structures” and provides a four-stage process of writing; in the first stage, students learn certain grammar and vocabulary, and in the second stage, students practice fixed patterns. Next, students copy model texts, and finally, students write essays using the patterns they have learned (Hyland 3-4). This process is sequential and aims at achieving accuracy; writing instruction focuses on developing reproduction skills in fixed patterns and the ability to identify and correct problems from linguistic knowledge (Hyland 4). In short, this approach emphasizes accuracy of writing over fluency, and classroom activities are designed to develop the students’ ability to produce certain structures.

Hyland points out the problems of focusing on language structure in the writing classroom. First of all, presenting formal patterns as short fragments is not authentic and can make it difficult to develop writing skills beyond a sentence level. Although students can compose accurate sentences, it does not mean that they can produce appropriate written texts for a particular communicative purpose. In addition, structure-focused instruction disregards knowledge of both writers and readers; writers decide what and how to write depending on the readers and purpose of writing. Readers also bring their linguistic and contextual knowledge to infer the meaning of the texts (Hyland 5). In short, *syntax*, *grammar*, and *mechanics* are mostly emphasized instead of *content*, *process*, *audience*, and *purpose* of writing. The controlled-to-free approach expects writers to have error-free sentences, and this characteristic makes the controlled-to-free approach different from the other writing approaches.

1.2 The Free-writing Approach

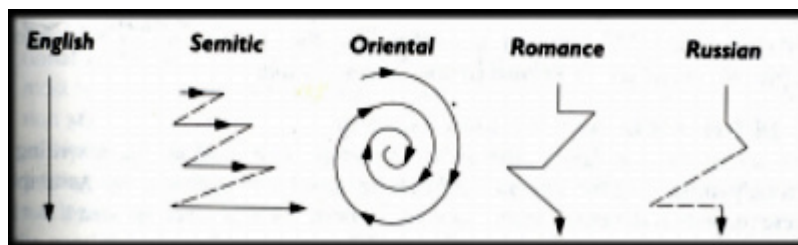
Raimes states that the free-writing approach emphasizes quantity and fluency over

quality and accuracy; students write freely on a topic as much and as quickly as possible without worrying about correct forms. Although students at first feel challenged to pour out their ideas quickly, as they practice it, they feel more comfortable putting their ideas down on a piece of paper. Teachers do not correct students' free-writing but only comment on the content. Some students volunteer to read their writing to the class, which provides a real audience for students (Raimes 7). In the free-writing approach, it is important that teachers allow students to express what they want to say and focus on the students' own creativity and self-discovery. Teachers should not be directive but supportive; they should try to provide a positive and cooperative environment to help students freely construct their own meanings.

The free-writing approach does have some drawbacks. Although some students find writing is not so frightening through this approach, others may experience difficulties because the free-writing approach is unlikely to consider the special needs of beginning-level learners. Those learners, especially in EFL classrooms, need more specific guidelines and directive interventions from teachers because those students struggle to find appropriate vocabulary and compose a basic sentence. Hyland points out the inappropriateness of applying the free writing approach in academic contexts. In academic writing, students have to write about certain topics with researching the topics instead of freely writing down what they want to express. Also, the errors in students' final products do affect the students' final grades for the papers, so students should focus on organization and accuracy as well as content (9-10). In this regard, the free writing approach has limitations in preparing EFL students for academic writing. In short, the free-writing approach considers *content* the most important instead of accurate *forms* of languages.

1.3 The Paragraph-pattern Approach

Raimes states that in the paragraph-pattern approach, *organization* of writing is the most significant concern. This approach starts with the assumption that the organization of writing varies depending on cultures; therefore, English learners should learn English writing patterns to write properly in English (7-8). In 1966, Robert Kaplan claimed that different languages have different patterns of written discourse. The patterns are schematically described as follows:



<Figure 2> Patterns of Written Discourse (14)

Focusing on different rhetorical patterns among cultures is called *contrastive rhetoric*. As seen in Figure 2, English discourse patterns are described in a straight line, Semitic writing in a zigzag line, Oriental writing in a spiraling formation, and Romance and Russian in a digressive pattern. (Kaplan 14). However, the main idea of contrastive rhetoric has faced criticism over recent years. Contrastive rhetoric is difficult to apply to a real writing classroom because students' ages and language proficiency levels are not sufficiently considered. It goes without saying that contrastive rhetoric over-simplifies and over-generalizes the rhetorical patterns of each culture (Hyland 46).

Hyland mentions "the genre approach" as being similar to the paragraph-pattern approach. The goal of the genre approach is to let students have control of the rhetorical structure of specific text types to achieve a certain purpose (19). In this approach, teachers are mainly concerned about how language patterns are used to achieve coherence in writing, and students

develop their writing skills through analyzing expert texts and reproducing them. However, the concept of reproduction has been criticized for hampering students from writing creatively. Students are likely to consider the genres as fixed templates, so that they fail to understand variation and choice in writing. Rather, they just follow the prescribed structure (Hyland 22). In short, the paragraph-pattern approach stresses the *organization* of a target language, and the organization is different among cultures; thus, the writing classroom should deal with the differences for students to reproduce a particular type of writing for a specific purpose.

1.4 The Process Approach

The process approach puts major focus on the *process* of writing, such as how writers get started or how they develop their ideas. As students are given enough time to go through the writing process along with appropriate feedback from both their teachers and peers, they can develop their first drafts which might be unorganized and full of grammatical errors to final drafts which are better organized with fewer grammatical errors.

Process writing teachers should be careful when adapting this approach to ESL/EFL classrooms. Students who learn English as a second language (ESL) or a foreign language (EFL) expect more explicit and strict direction from their teachers. As Hyland points out, some students do not trust peers' feedback, and at the same time, they are reluctant to criticize others' writing. In addition, ESL/EFL students have limited language knowledge, so an ESL/EFL writing teacher should take roles of both language teacher and writing teacher (24). Process writing has been criticized because it puts the focus only on process, and teaching good writers' strategies cannot fully equip students as good writers (Hyland 14). In implementing process writing in the ESL/EFL classroom, it is still controversial whether teachers should correct students'

grammatical errors and teach students grammar to improve students' writing or not. Those concerns will be discussed in following sections of this paper.

Those four approaches are named according to their distinct characteristics. However, each approach is not exclusive. In real writing classrooms, it is best to have an eclectic approach to teach students writing most effectively. In the process writing classrooms, other approaches can be adapted to compensate for drawbacks of the process writing approach. For example, the controlled-to-free writing activities can be helpful to have students acquire certain structural patterns in the editing stage of process writing, and the free-writing approach can be adapted to promote the pre-writing stage of process writing. Depending on the writing topics, certain paragraph-patterns can be practiced. Process writing teachers can directly instruct the patterns in the pre-writing stage. As teachers adapt other approaches for promoting each process writing stage, the process writing approach becomes more applicable to the EFL writing classrooms. The process approach will be discussed in greater detail in the rest of this paper.

2. Process Writing

2.1 Definition of "Process" in Process Writing

Process writing has been one of the most popular ways to teach writing in ESL/EFL situations. Despite its popularity, the lack of comprehensive theories of writing instruction have brought confusion over understanding what *process* actually is and has created numerous arguments about writing instruction. According to Bernard Susser, from the early twentieth century, *process* began to appear in L1 composition literature, influenced by John Dewey's idea that *learning* is a *process*. Since then, the term has been frequently used for discussion of writing theories, writing pedagogies, and writing research. *Process* is used to mean the *writing process*

itself. In this sense, *writing*, *the writing process*, and *composing* all can be considered synonymous terms, which implies that *writing* does not consist of one but various processes (Susser 32).

Process is also used to explain a theory or theories of writing. However, Susser argues that misunderstanding *process* as a theory of writing causes the major confusion over the term *process*. *Process* is not a theory of writing; rather, it has appeared as a component of most twentieth century writing theories (Susser 32-3). There were attempts to define what the *process* is in process writing, but it is still a controversial issue. I will adopt the definition of *process* as *the act of writing itself* implying that writing is a variety of processes. Since *process* is not a theory of writing, other approaches mentioned earlier can be applied to process writing classrooms.

2.2 Process vs. Product

Process writing shifts focus from the students' final writing product to students' writing process itself. Douglas Brown states that until the 1950s, most writing classes focused on the final product of writing, which was expected to meet certain standards of rhetorical style and have no grammatical errors. Writing teachers paid the most attention to teaching the "model composition" (335). Vivian Zamel also mentions that traditionally, research on composition was mainly about the written product and assumed that focusing on structure and grammatical accuracy would improve writing. As they paid major attention to the evaluation of composition, product-oriented writing approaches ignored the whole notion of writing process ("The Process" 195).

However, the focus of research has recently shifted to the composing process itself. Process-oriented writing emphasizes that students should understand the writing process first before learning composition. Teaching methods in the process-oriented approaches are fundamentally different from those in the past; “it involves much more than studying a particular grammar, analyzing and imitating rhetorical models, or outlining what it is one plans to say. The process involves not only the act of writing itself, but prewriting and rewriting, all of which are interdependent” (Zamel, “The Process” 196).

The shift from product to process in writing instruction puts more value on learners’ creativity, content, and intrinsic motivation. John Swales states that the process approach emphasizes “the cognitive relationship between the writer and the writer’s internal world” (220). Writing is creative and unpredictable, and through examining what writers do while writing, the writing process can be understood (Tribble 37). In short, in the process writing approach, writing is considered a “thinking process,” and a writer’s creativity is a crucial element.

2.3 Writing Process

The late 1970s introduced the concept of process to the ESL/EFL literature. In the 1960s, the books and materials for ESL/EFL writing instruction were based on audio-lingual principles and current-traditional rhetoric. Emphasizing writers’ creativity started in opposition to audio-lingual principles and current-traditional rhetoric, which emphasize scientific habit-forming in teaching methods (Susser 36). In South Korea, even to these days, the English classroom relies heavily on the grammar translation and audio-lingual methods. Mimicry, memorization, pattern drills, and translation are still used as main activities in the Korean English classroom. Writing instruction, if any, has been oriented more toward accuracy at the sentence level rather than

toward the development of discourse organization. The neglect of content and students' creativity, and the expectation of an error-free product have been hindering the development of students' writing abilities. When students are seen as creators and allowed to focus on content, they can freely express what they want to say, which will contribute to making students better writers.

Highlighting the importance of the writing process, Zamel introduced L1 composition research to ESL composition in 1976: "the primary emphasis of writing instruction should be upon the expressive and creative process of writing" ("Teaching composition" 74). As process writing pedagogies gradually became a mainstream for teaching composition in the ESL/EFL classrooms, interest concerning the composing process of ESL/EFL writers has increased. Several studies have been conducted to understand the difference in the processing complexity between skilled and less skilled ESL/EFL writers.

2.3.1 L1 vs. L2 Composing Process

Students' L1 writing abilities will definitely affect how students learn writing in other languages. Bernard Mohan and Winnie Lo study former research comparing the L1 composing process with L2 and conclude that research on the L2 developmental process at the sentence level shows similarities with the L1 acquisition process (517). According to Miyuki Sasaki, previous studies examining the L2 writing process frequently show that skilled L2 writers demonstrate similar writing process to that of L1 writers (260). Zamel argues that advanced ESL writers use strategies similar to those of native speakers of English ("The Process" 203). In addition, she states that certain composing problems are shared by both native and non-native speakers of English ("The Composing Processes" 168). Similarly, Ismail Baroudy emphasizes the similarities of writing behaviors in L1 and L2 and states that the writer's preferences of

writing behaviors in L1 and L2 are not significantly varied; contrarily, they have been found relatively similar, universal, and interdependent; thus, proficient L1 writers are more likely to have potential to be proficient L2 writers (45).

From the assumption that the composing process in both L1 and L2 writing is similar if not identical, former research on L1 writing has strongly influenced research on L2 writing. Consequently, teachers can implement L1 writing practices in the L2 writing classroom. However, since L1 and L2 composing processes are not identical, teachers should consider some linguistic differences between the two. According to Brown, L2 writers are less fluent, less accurate and less efficient in terms of planning and organizing materials. In addition, grammatical and rhetorical conventions between L1 and L2 are different, and L2 writers do not have sufficient vocabulary. Thus, L2 writing teachers should cautiously determine the appropriate writing approach for different contexts and consider linguistic differences of L2 writing (Brown 339).

2.3.2 Skilled Vs Unskilled Writers' Composing Process in the ESL/EFL classrooms

Many studies have been conducted to investigate the differences and similarities between skilled and unskilled writers in ESL/EFL classrooms, and these studies can provide useful guidance to ESL/EFL writing teachers. Focusing on the differences of the revision process of both groups, Nancy Sommers investigates the writing strategies of less experienced and more experienced writers; the result shows that less skilled writers are mostly concerned with vocabulary and grammatical rules rather than modifying content whereas more experienced writers change the ideas and reorder whole chunks of discourse. That is, more experienced writers view writing as a whole and make global changes, but less skilled writers fail to see

writing from the global perspective and make only limited changes (Sommers 387). Similarly, Sondra Perl studies the writing process of skilled and unskilled writers and finds that even though both skilled and unskilled writers seem to understand writing as an on-going process, unskilled writers lose the complete focus on exploring their ideas because of their concerns about surface-level correctness (368).

In addition, Zamel investigates the writing process of advanced ESL students specifically in order to figure out how much they understand writing as the discovery of meaning and how much L2 factors affect this writing process (“The Composing” 168). Zamel states that skilled writers seem to be aware of the writing process as exploring ideas and constructing meaning. Pre-writing and revising occur throughout the writing process continuously, and skilled writers spend a great amount of time thinking about the outline of the essay and revising it. Both skilled and unskilled writers seem to know the recursive nature of writing and pay major attention to generating ideas first and changing local grammatical errors last. Revising and rereading occur simultaneously. Skilled ESL writers attempt to make meaning-level changes to clarify ideas in the revision stage (“The Composing” 171-8). In terms of the difference between L1 and L2 composition, Zamel argues that language related difficulties do not seem to hinder the on-going writing process. In other words, L2 students do not consider grammar or mechanical related difficulties as major concerns in writing. Rather, they acknowledge generating and organizing ideas as major difficulties when writing both in L1 and L2 (“The Composing 179).

Sasaki studies the different writing processes between expert and novice EFL writers; she finds that experts write longer and more complex texts and spend more time in pre-writing in order to make a detailed outline whereas novice writers write relatively short texts, need more time to generate ideas, and have a less global outline. Experts do not stop and think while writing

as frequently as novices do and use different strategies from novices. While experts make a global outline before writing and adjust it while writing, novices struggle with time constraints because they often have to stop to translate their native language to English. She concludes that the experts' strategies such as global planning and adjustment of the planning cannot be developed over a short time period (Sasaki 270-82).

Investigating writing strategies of successful and unsuccessful writers, Baroudy finds that most successful student-writers follow process writing characteristics either consciously or unconsciously. According to Baroudy, writers go through pre-writing, multi-drafting, revising, and editing being aware of the cyclical nature of the writing process. They keep in mind the readers of their writing and put aside grammatical accuracy and local mechanical concerns until they produce meaningful texts (60). These results are similar to the characteristics of good writers mentioned by Brown: good writers stick to a goal or main ideas, consider their target readers all the time, and spend more time planning. They freewrite their ideas and are not obsessed with certain structures. They strive to utilize feedback on their writing and revise their writing as much as possible (346-7). From the research on investigating different writing processes between skilled and unskilled writers, it can be concluded that the skilled writers do not think about minor errors until they fully generate their ideas whereas the unskilled writers constantly are concerned with those errors before writing down what they want to say.

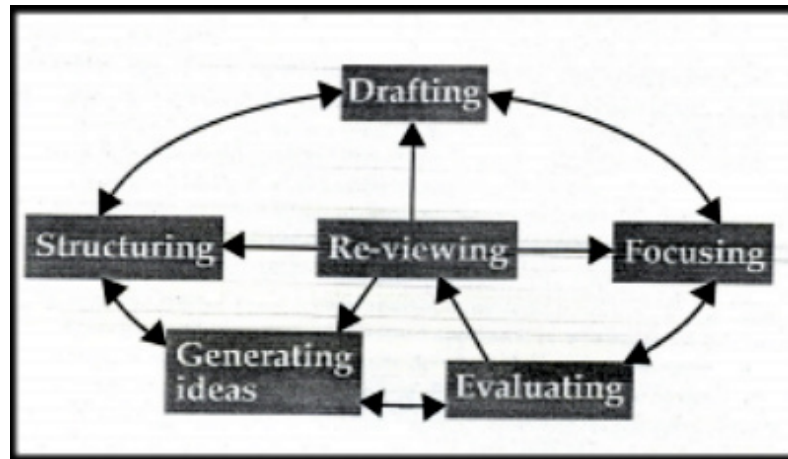
2.4 The Recursive Nature of Process Writing

Many process writing specialists have agreed that there are stages writers go through in the writing process but have not agreed on naming each stage and how many stages there should be. Gail Tompkins introduces five stages for describing the writing process: *prewriting*, *drafting*,

revising, editing, and sharing (72). James Britton mentions three stages of *conception, incubation, and production*, and Donald Grave names three stages of *pre-writing, composition, and post-writing* (qtd. in Tompkins 69-70). Labeling of each stage does not indicate that the writing process is a linear series of categories. By investigating advanced ESL students' writing process, Zamel finds three stages of students' composing processes, which are not linear but recursive;

Although I had anticipated presenting data that would reflect the various stages of the students' composing processes, stages usually characterized as pre-writing, writing, and revising, the students' writing behaviors were not entirely amenable to this type of breakdown, a fact which in and of itself attests to the non-linear nature of writing. ("The Composing Processes" 171)

Since dividing the writing process into several stages and labeling each stage can cause students to misunderstand that the stages are linear, teachers should let students know the stages are interactive, organic and cyclical. There are some process writing models which visualize the writing process and show the recursive and complex nature of writing. Ron White and Arndt visualize the writing process as seen in Figure 3.



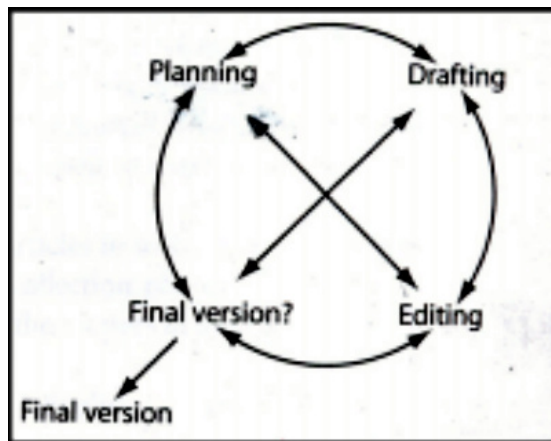
<Figure 3> White and Arndt's Writing Process Model (4)

White and Arndt state that writers have to deal with many problems at the same time because the process is not linear, and they have to decide what they should do next at each stage of writing processes (4). Moreover, the interaction among different stages is emphasized; “some processes occur simultaneously, with one influencing another” (4). Another difficulty that writers face is that they have to organize their ideas coherently with abstract symbols of language and do not have direct interaction with readers; thus, writers should provide sufficient, truthful, relevant, and clear information to the reader. Not to neglect this, writers should always keep in mind the intended readers while writing (White and Arndt 4-5).

Tribble explains the benefits of *generating*, *focusing*, and *structuring* activities presented in White and Arndt's writing process model (Figure 3); *generating* activities activate students' creativity and help students figure out their interests for their writing topics. *Focusing* activities help writers to decide what is more important and less important for their writing; that is a writer can identify the priorities of content. *Structuring* activities help writers decide how to organize the text in order to convey meaning effectively (Tribble 107). The traditional writing classrooms emphasize only the *drafting* and *reviewing* stages. However, each *generating*, *focusing*, and

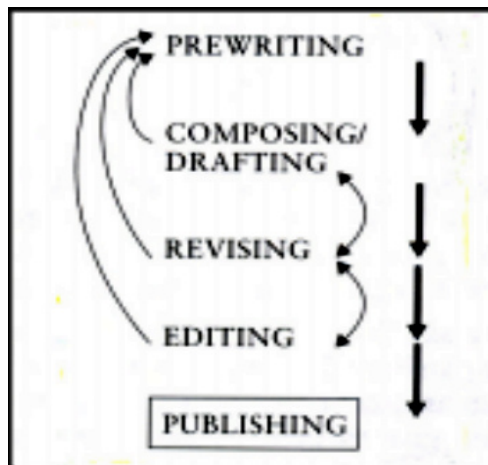
structuring stage should be considered an important stage of the writing process because each stage facilitates the other stages and helps to lead from the first draft to the final draft.

Similarly, Jeremy Harmer highlights the recursive nature of writing as follows (326):



<Figure 4> Harmer’s Writing Process Wheel

In Figure 4, Hamer compares writing to a “wheel.” Writers move not only around the circumference of the wheel but also across the spoke, which means writers revisit a certain stage as well as move from a planning stage to final draft stage (326). Tribble also presents a writing process model to show complex writing process as seen in Figure 5.



<Figure 5> Tribble’s Writing Process (39)

Tribble explains that “although there are identifiable stages in the composition of most extended texts, typically writers will revisit some of these stages many times before a text is complete” (38). In short, research on the writing process proves that writers go through certain stages, and the stages of the writing process are not linear but recursive.

2.5 The Stages of Process Writing

Although writing specialists have agreed that writers go through several stages while writing, they have not reached an agreement on labeling the stages. For the purpose of this paper, I will adopt Tompkins’ five-stage writing process: *pre-writing*, *drafting*, *revising*, *editing*, and *sharing*. The following is an in-depth look at each of these stages and strategies for writing teachers to employ them in the ESL/EFL classroom.

2.5.1 Pre-writing

The pre-writing stage focuses on stimulating students’ creativity and letting them think about what to write and how to approach the chosen topic. To implement this stage effectively, Tricia Hedge suggests that teachers remind students of two important questions: the purpose of their writing and its audiences (22). That is, students should keep in mind the intended readers and content of the text when they make a global outline for their writing.

By a means of providing teachers with a more clear-cut guideline, Brown presents the following classroom activities for the pre-writing stage:

- Brainstorming
- Listing (in writing-individually)
- Clustering (begin with a key word, then add other words, using free association)

- Freewriting
- Reading (extensively) a passage
- Skimming and/or scanning a passage (348)

These activities can help students generate ideas about a topic for their writing and allow students to start their writing informally. The first four techniques (brainstorming, listing, clustering, and freewriting) are commonly used in the writing classroom due to their practicality; namely, those techniques do not require teachers and students to prepare additional materials in advance and are easy to practice in the classroom without consuming much time. According to Barbara Kroll, these first four activities are similar, but depending on students' preferences, one of those can achieve better effects than the others for each individual student. While giving chances to practice all the techniques, teachers should encourage students to choose the most effective technique for them (223).

Moreover, Kroll explains the subtle differences of each above-mentioned technique. *Brainstorming* is often a group exercise in which all students in a group or class share their ideas about a certain topic whereas *listing* is an individual activity in which the student is encouraged to write a lengthy list including main ideas and subcategories about a particular topic. Unlike *listing*, *clustering* shows connections between ideas. *Clustering* starts with writers' putting down a key word in the middle of a piece of paper and developing the topic through free-association. Lastly, *freewriting*, known by various terms such as *wet ink writing*, *quick writing*, and *speed writing*, allows students to write quickly without stopping within limited time. In the ESL/EFL classrooms, for example, students can easily start freewriting if teachers give an opening clause or sentence (Kroll 224).

Viewing freewriting as essential to process writing, Toby Fulwiler provides directions on how to implement freewriting in the classroom; teachers ask students to write without stopping for five or ten minutes. While writing, students do not need to worry about spelling, punctuation, or organization. Having finished their freewriting, students can share it with their classmates and talk about only the main content of the writing as a good follow-up activity. If students are regularly engaged in the freewriting activity in the class, teachers can ask students to keep it in journals, so that each freewriting can serve as an essential journal entry (Fulwiler 2-3).

Along with the aforementioned pre-writing activities, *skimming* and *scanning* a passage related to a writing topic are widely used as pre-writing activities. Kroll points out that although the adoption of readings in writing classrooms has been under debate, it is obvious that readings can be used to facilitate writing, especially in ESL/EFL situations. The readings can provide models of English text formats and increase students' genre awareness for ESL/EFL learners who have limited language abilities. In addition, for academic purposes, students are required to read a large amount of material and are often asked to summarize, analyze, and synthesize the texts (Kroll 224-5). Similarly, Brown states that by reading relevant types of writing, students can acquire insights about both how to write and what to write (347). There is no doubt reading can help students generate ideas, but writing teachers should keep in mind that readings should be used for facilitating writing. In the process writing approach, the pre-writing stage is one of the most essential writing processes because it affects all of the writing stages. Teachers should understand that although pre-writing activities are usually done before actual writing, students can revisit this stage at any time.

2.5.2 Drafting

It is not easy for students to move from planning to actual writing. However, students need to transform plans into temporary text at some point. In this respect, Ron White presents the following activity which can help students transition from idea generating to drafting:

- (A) Associate the theme with something else
 - (D) Define it
 - (A) Apply the idea
 - (D) Describe it
 - (C) Compare it with something else
 - (A) Argue for or against the subject
 - (N) Narrate the development or history of it (55)

Taking the first letters of each sentence, White produces the mnemonic: A DAD CAN. This mnemonic can enable students to recall the idea-generating process, which eventually helps students compose text (55).

In the drafting stage, students concentrate on getting ideas on paper without worrying about grammatical and mechanical errors. In this regard, Fulwiler urges that instructors and students should not expect error-free early drafts. Instructors should focus on more global issues (*topic, organization, and evidence*) while ignoring surface problems (*spelling, punctuation, and wordiness*) because the surface problems can be dealt with in subsequent drafts (4). Hedge also highlights the importance of focusing on content in this stage: “Good writers tend to concentrate on getting the content right first and leave details like correcting spelling, punctuation and grammar until later” (23).

Similarly, Tribble mentions what writers dynamically interact with while writing:

- the argument they are trying to develop or the perception they are trying to share
- their understanding of the expectations of their probable reader
- their appreciation of all the other similar texts that precede the one they are currently composing (114).

To have writers actively interact with the argument, readers, and other texts, the following series of activities should come first: *producing ideas, organizing ideas, developing a theme, evolving a plan, taking audience into account, and getting started*. These series of activities lead writers to writing the first draft (Tribble 113). Drafting is not done in one step in process writing. Instead, students write several drafts until they get the final draft. This “drafting” section is mostly concerned with the first draft, which requires student to transform the planning to actual writing. Expressing ideas about a topic on paper is important in the first draft stage whereas refining content, organization, and polishing what students have written are more important concerns in subsequent drafts. The subsequent drafts are directly affected by teachers and peers’ feedback as well as self-correction. Therefore, revising and editing are deeply connected with subsequent drafts, and will be discussed in upcoming sections.

2.5.3 Revising

In the revision stage, students should decide how to improve their writing by looking at their writing from a different point of view. Teachers should let students know that revision is not correcting minor grammar errors but focusing on content and organization of the whole text. Tompkins states that students have the chance to refine their work during the revision stage and describes the features of revising as follows: “Revision is not just polishing writing; it is meeting the needs of readers through adding, substituting, deleting, and rearranging material” (83).

Similarly, Sommers emphasizes the significance of the revision stage in the writing process characterizing the revision process as the writing process itself. In the revision process, not only do writers polish their writing, but they also develop their ideas. Less experienced writers focus on vocabulary and local grammatical errors in the revision stage whereas experienced writers are concerned with developing content and organization of ideas. Therefore, teachers should help students apply what experienced writers do in the revision stage (Sommers 386-7).

Regarding teachers as guides or facilitators, Brown prompts teachers to provide students with specific directions for revision “through self-correction, peer-correction, and instructor-initiated comments” (355). He further provides some guidelines for teachers’ giving feedback on students’ first drafts. Teachers should not treat minor grammatical errors but major content-related errors within relevant paragraphs and should comment on the general thesis and structural organization. Moreover, teachers can point out awkward word choices and expressions and give some suggestions for better word choices and expressions (Brown 355). In short, to provide adequate feedback on students’ first drafts, teachers should respond to the first drafts focusing on the overall meaning of the writing. Most importantly, teachers should try not to rewrite a student’s sentences. Instead, teachers can ask students what a particular sentence means or give suggestions for helping students express what they mean in an adequate way.

Tribble also presents a few questions to improve students’ writing in the revision stage as follows:

- Is it correctly organized on the page?
- Is the information presented in a clear, logical order?
- Have you put in all the information your reader needs?
- Have you put in unnecessary information? (116)

The organization of writing varies depending on the purpose of writing. For instance, the structure of argument is different from that of narratives. Teachers should check if students' writing is organized in an appropriate format that targets readers' expectation. Moreover, focusing on the overall meaning of the text, teachers should identify that all the sentences are related to the topic of each paragraph and the overall thesis of the paper.

In the revising stage, students reread their first drafts, get feedback from peers, and revise them. Sample revision questions such as *what parts does not make sense?* or *what details can be added* can be helpful for students to understand what they have to focus on while students are giving feedback on peers' writing as well as their own writing. Providing sample revision questions enables students to focus on content of writing and comment on improving coherence and organization of writing.

2.5.4 Editing

In the editing stage, students proofread their own writing or peer's writing carefully to correct mechanics and grammatical errors. Tompkins defines *editing* as "putting the piece of writing into its final form" (88). Prior to this stage, the students' main concern has not been local grammar errors or mechanics but content. Going into this stage, however, students eventually have time to polish their writing by the correction of local errors and spelling. Tribble says that editing checklists can help students focus on specific points in the editing stage, and the checklists might vary depending on learners' ability levels and needs. In terms of the levels, different grammatical aspects can be focused on each time (116).

Rob Nolasco and Lois Arthur present what writers should check in the final stage of their drafts as follows: *the order in which the information is presented, the layout, the spelling,*

punctuation, handwriting, choice of words and grammar (31). In the final stages, students should get distance from their composition and read it checking grammatical and mechanical errors. They can use not only grammar books and dictionaries but also peers and the teacher as resources in this stage. As to the issue of providing feedback in this stage, Brown also suggests some guidelines for teachers. Teachers should indicate grammatical mechanical errors but not correct them by themselves and can suggest further word choices and transitional words to improve clarity and coherence of writing. For academic purposes, teachers can comment on documentation, and citation (Brown 356).

Considering the fact that editing is the last process just before their final products, students should more rigorously attend to rectifying local errors. In the EFL writing classrooms, the editing stage is considered more important than it is in the L1 or ESL writing classrooms since EFL students cannot be free from test situations. With regard to assessing students writing, English teachers in Korea tend to be more attentive to the linguistic accuracy, rather than fluency or content; obviously, grammar significantly affects the students' total grades. To prepare students for the tests, many writing classrooms are likely to focus on teaching grammar instead of teaching actual composition. As a way of going beyond such effects, the EFL writing teachers should strive to give students more chances to write without worrying about grammatical accuracy until the editing stage. According to Brown, as students are given many chances to practice *self-writing* such note-taking, diary writing, or journaling, they can focus on content while writing because self-writing is only intended for writers themselves and not evaluated (344). Providing a mini-grammar lesson in the editing stage can be a realistic option to satisfy the need for focusing accuracy of writing in the EFL classrooms

2.5.5 Sharing

Most of the time, the reader of students' writing is their teacher, but gradually they should learn to write to other students and to genuine readers outside of the classroom. Although writing to show what students know is a vital element in the writing classrooms, writing classrooms should seek genuine communication through written texts. Tompkins illustrates that having students share their completed works with audiences such as peers, friends, families, or community, teachers can promote real communication between writers and readers in the process writing classrooms since students can have real audiences who can meaningfully respond to their writing and develop confidence as authors (94). To him, sharing is a social activity, which can help students develop not only sensibility to readers but also confidence as authors (96). He further presents twenty five ways to share writing (Appendix A). Among the ways, reading the text aloud in class and sharing writing in a writing group can be the easiest ways for writing teachers to implement in ESL/EFL classrooms. Also, displaying students' writing on a classroom bulletin board and making a classroom newspaper can give students the sense of professional authorship (Tompkins 96).

In addition, Brown highlights the importance of providing authenticity of writing for students and asserts that sharing writing with peers is one of the important ways to improve authenticity (347). Hence, teachers should encourage students to read each other's work and comment on others' final products. Teachers also should not only read students' writing to locate errors and give a grade but read for information and enjoyment.

2.6 Giving Feedback on Students' Writing in EFL Process Writing Classrooms

2.6.1 Responding to Students' writing

Anna Morra and Maria Asis acknowledge the significant influence of the L1 process writing pedagogy on EFL writing. According to them, process writing enables teachers and students to have more meaningful interaction due to its emphasis on revising and giving feedback. Process-oriented feedback is deeply related to the recursive nature of writing since students revise and rewrite depending on the feedback (Morra and Asis 69). Giving feedback on students' writing is a time-consuming and complex process which requires teachers to make many decisions. However, it is one of the crucial elements in process writing. Kroll, therefore, lists key questions that teachers should consider when they make decisions concerning how to respond to students' writing; considering general and specific goals of the writing course, teachers should decide when they should provide feedback and which form they should use for providing feedback. Also, who should offer the feedback and how teachers can help students utilize the feedback should be considered in advance (Kroll 227).

More specifically, teachers should initially set a goal for the writing course, which helps them decide how to provide feedback. Teachers should investigate various types of feedback and decide which type of feedback is appropriate for a particular writing course or a particular piece of writing (Kroll 227). Generally, written forms of feedback are considered as the main way of responding to students' writing. However, teachers should also be aware of oral feedback as an important additional way of responding to students' writing.

In this respect, Kroll suggests individual conferences and the use of tape cassettes as two main types of oral feedback. In individual conferences, teachers can ask students their intended meaning directly. As to the role of teachers at conferences, Tompkins prompts teachers to be

listeners and guides. While teachers listen to students' talk about the problems they are facing in the process of writing, teachers can have a better understanding of how to deal with the problems (Kroll 371). To make conferencing most effective, teachers should prepare questions to encourage students to talk about their writing at a conference. Tompkins provides sample questions which can be used for helping each stage of the writing processes (Appendix B). Before students begin to write, teachers can ask about topics, pre-writing activities, target readers, and organization. When conferencing takes place in a draft stage, teachers can ask about how the writing is going and if students have any problems. If students are in a revising or editing stage, teachers can ask about the feedback students have gotten from their peers or want to get from the peers, and how students are going to use the feedback to revise or edit their writing. When teachers have conferences after students get their final drafts, teachers can ask about target audiences such as who students want to share with or what response students got from the audience. Also, teachers and students can talk about the whole writing process. For instance, they can discuss how they use the writing process in this paper or whether they had any problems in a certain stage. Moreover, overall evaluation of students writing such as what students like best in their writing or how students can improve their writing next time can be discussed (Tompkins 372).

The other way of providing oral feedback on students' writing is to record a cassette tape; teachers can record a cassette tape while commenting on the students' paper directly. Using a cassette tape permits teachers to give students more extensive feedback than just giving written feedback given the same amount of time. In addition, students can play the tape several times until they fully understand the teacher's oral feedback (Kroll 228).

Written feedback is a more common form for responding to students' writing, and peer response is the major source for giving written feedback in the process writing approach. Kroll suggests that writing teachers in the ESL/EFL classroom teach students how to respond to peers' papers because ESL/EFL students do not have native speakers' intuition. Teachers can provide a short list that could include directed questions such as finding a topic sentence or checking if there are irrelevant sentences. Students can be trained by reading their own writing and then, responding to other students' writing. It is helpful to provide a response sheet including some specific questions such as *what is the main purpose of this paper? what have you found particularly effective in the paper? or do you think the writer has followed through on what he or she set out to do?* (Kroll 228). Students can use the feedback as a main input for improving their writing and also improve their analytical skills.

The question is which type of feedback is more effective for EFL students' revision. Morra and Asis have studied the effects of two types of teachers' feedback, taped and written feedback, and absence of feedback. The results of the study reveal that regardless of the means of providing feedback, the number of content and grammatical errors decrease. It can be assumed that because EFL writers notice their lack of language proficiency, they expect teachers' corrective feedback and are not frustrated about teachers identifying their errors. In terms of preference for the types of the teacher's comments, almost all the students choose taped feedback as the most effective. The students respond that taped feedback makes them feel like they are actually talking with their teacher, which helps them understand the teacher's comments better (Morra and Asis 77-8). In short, regardless of the types of feedback, providing appropriate feedback contributes to developing the qualities of students' writing.

Another interesting finding of Morra and Asis's study is that the students who do not get any feedback also show a decrease of errors in their final draft. This result implies the importance of self-correction and reinforces the research that verifies the improvement of writing after rereading and rewriting students' own writing. Moreover, most of the students respond that the benefits they get from the teacher's feedback are related to formal aspects of language. This response can be interpreted as EFL students' having the tendency to consider the improving accuracy of their writing as a progress of their writing ability and pose some questions for EFL writing classrooms such as *what should be the main objective of a writing class? Should teachers be satisfied with a spotless composition even if it is weakened by poor argumentation or insubstantial content? or should they teach strategies for focusing on relevance and richness of ideas as well as on language forms?* (Morra and Asis 76-7). How much attention writing teachers should devote to grammar instruction in the EFL writing classroom is still under debate. This debate will be further discussed in the "Error Correction" portion of this paper.

As for the issue of peer reviewing, Hui-Tzu Min examines the effect of trained peer review on EFL college students' revision types and quality. The research finds that extensive peer review training significantly contributes to the increase in the number of comments on peers' writing and in the quality of texts (118). Min acknowledges the indispensable position of peer review training in the EFL writing classrooms; inexperienced writers encounter mismatches between what they actually mean and what their readers understand. Through consistent peer review training, students can view their text from their readers' perspectives (135-6). Since the revision and editing process is crucial in the recursive writing process, and peer review training has a significant impact on increasing the number and quality of peer's comments, teachers should find ways to train students to be better reviewers.

Stressing the significance of inviting peers as editors and readers in process writing, Wen Tong claims that to make students effective writers, writing should be taught as an ongoing process, and rewriting and revision are indispensable in the writing process. Students write multiple drafts before they submit the final draft, and peers' feedback is crucial to every stage students go through before reaching the final product. The problems in EFL writing classrooms are that students do not know how to review peers' writing and how to implement peers' feedback to improve their writing. Therefore, teachers should explicitly teach how to revise and edit their and peers' writing (Tong 53).

The question is how to teach students revising and editing skills. For reviewing a draft in the EFL writing classrooms, Tong focuses on three aspects of writing: *word choice*, *sentence coherence*, and *paragraph organization*. Despite the lack of grammatical errors in students' writing, some writings still contain inappropriate words. EFL students tend to over-use some common words because of a lack of vocabulary. Thus, they need to increase their vocabulary and try to use diverse words. To reach the goal, highlight pens and a thesaurus can be used; with highlight pens, they mark verbs, nouns, and transitions to check over-used or inappropriate words. The thesaurus can be used when students need to find appropriate substitutes for repetitive words and inappropriate words. Using monolingual dictionaries can also help students understand subtle connotations of near synonyms (Tong 54).

Tong suggests that teachers also provide some guidelines to teach students how to improve sentence coherence in their writing. As students read their or peers' writing aloud, they can check sentence coherence and combine separate sentences into one complex sentence using linking words such as participles, transitions, conjunctions, or sequencing expressions (Tong 54). Tong claims that students need to work on increasing reviewing skills at a paragraph level, and

one way to do this is practicing different patterns of writing. The patterns of writing vary according to the purpose and style of writing. Through practicing different patterns such as *cause and effect*, *contrast and comparison*, and *argument*, students can be familiar with a specific pattern for a certain purpose. Another method is practicing identifying the topic sentence and supporting details of peers' writing. After checking every paragraph, students have to look at the overall organization, checking for logical sequences or for the thesis of the writing. Possible exercises can be ordering jumbled sentences to make a paragraph or dividing a passage into a few separate paragraphs (Tong 55-6).

In the EFL classroom, although students are able to identify the problems in their or peers' writing, they often do not know how to respond or correct. Thus, it is important for teachers to participate in the reviewing work with students and show explicitly them how to revise and edit. After students practice revising and editing with their teachers, students can review effectively by themselves. Although revision and editing are time-consuming, they are indispensable in the process writing classroom.

2.6.2 Error Correction

Until the 1970s, error correction and grammar instruction were major concerns in L2 writing classrooms. As writing specialists began to emphasize the writing process, the L2 writing classrooms focused on generating ideas rather than achieving language accuracy (Ferris 3). Citing the well-known advocator of process writing, Zamel, Dana Ferris states that undue attention to errors might keep students from generating ideas and consequently, change writing instruction into a grammar and vocabulary lesson (49). However, soon after the process approach was adopted in the L2 writing classroom, some schools expressed concern that the process

approach is not appropriate for improving accuracy of students' writing. Although the process writing approach advocates emphasize accuracy in the final products, more language-focused attention is needed in the whole writing process since L2 students still need to develop language-related knowledge such as vocabulary or syntactic systems (Ferris 4).

In EFL situations, the importance of grammar instruction is obvious. Students struggle to express what they want to say due to problems in language control as well as problems in generating and organizing ideas. The multi-drafts students produce while writing, or even the final drafts, exhibit many errors, and some errors significantly interfere in the comprehensibility of a text. Nevertheless, EFL writing teachers have to be cautious not to change a writing classroom into a grammar course. Responding to students' errors is not a simple process. The EFL writing teachers encounter the questions of which errors to correct and when and how to correct them.

On this account, Ferris provides comprehensible guidelines for responding to student errors. Concerning which errors should be corrected, Ferris suggests that teachers pay more attention to two or three major error types at once. Not only should they understand the types of common errors that the students might make, but teachers should also be aware of the fact that each student makes different errors and his/her needs for error correction varies (Ferris 50-1).

Ferris claims that deciding when to correct students' errors is also important, but the timing is still a controversial issue. It is obvious that premature and too much attention to grammatical errors early in the composing stage interfere in students' thinking processes. Especially for L2 students, who are well-aware of their language limitations, the early attention to grammatical errors is dangerous because these students are more likely to focus on sentence-level accuracy rather than focus on fluency (Ferris 60-2). Kroll also emphasizes the importance

of correcting local errors at an appropriate stage and suggests the final editing stages as the best timing for correcting local errors (229).

There is no perfect timing for error correction, but there is no doubt that too much error-focused feedback in the early stage prevents students from freely pouring out their ideas. However, if students make mistakes about basic structures constantly, the mistakes should be dealt with in the early stage of composing. For example, Korean students at a low language proficiency can make “word order” errors such as “I school go” instead of “I go to school” because Korean puts the verb at the end of a sentence. This kind of error can be considered a *global error*, which interferes in the comprehensibility of text. Except for global errors, local errors which are minor grammatical errors should be attended to at the polishing stage. Considering the importance of grammar instruction in the EFL classrooms, teachers can add a mini-grammar lesson at the editing stage or after the final draft. In addition, teachers should stress the importance of students’ correcting their errors themselves after receiving feedback on their final draft. Having students keep portfolios or publishing students’ final products can be a helpful way for students to feel more motivated to correct their grammatical and mechanical errors of the final product.

How to correct students’ error is also complex. Ferris presents five options for providing feedback on students’ writing. Option one is choosing between direct and indirect feedback. Direct feedback is for teachers to correct errors by providing forms while indirect feedback is for teachers to indicate errors by circling, underlining, or marking. Ferris claims that using indirect feedback is more effective mostly since it requires students to correct their errors by referring to teachers’ comments. Through the correcting process, students can acquire certain grammar structures, improve accuracy in their writing, and achieve long-term progress. However, direct

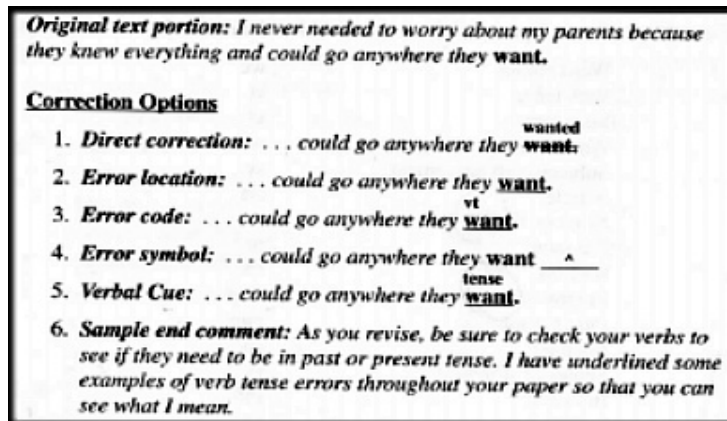
feedback should be considered in certain circumstances, depending on students' proficiency level, error types, or lesson objectives. When students are at the beginning level and do not have the ability to interpret teachers' indirect feedback, they are unable to self-correct. Also, when the errors are non-treatable (a sentence that has so many errors that teachers cannot understand what it means) or when teachers want to draw students' attention to certain grammatical points, teachers should consider cautiously giving direct feedback (Ferris 63-5).

Next, teachers should decide whether they simply mark the locations of errors or identify the types of errors. According to Ferris, locating errors require more responsibility for students to figure out the types of errors and correct forms. On the other hand, there are no significant benefits for identifying students' error types over simply locating the errors. Rather, identifying the types of errors using symbols, codes, or verbal comments can cause students to misinterpret teachers' comments and make teachers feel burdened about teaching the error codes. Nevertheless, identification of errors is important when the errors are related to the classroom objectives and have been previously mentioned in the classroom instruction (Ferris 66-7).

Then, if teachers choose to identify the types of errors, they should consider how to categorize the error types. Teachers can use either many small categories or some large categories. For instance, teachers can mark "verb error" or divide the verb errors into the specific types such as "verb form," "verb tense," or "subject-verb agreement." Ferris says that using large categories is more effective than using small categories. Using many symbols and codes may overwhelm both teachers and students, and it also is not easy for teachers to divide a large group into smaller categories (Ferris 67-8).

In addition, teachers have to choose among the use of error codes, symbols, or verbal comments. Using error codes or symbols saves time. For instance, instead of writing "verb

tense” to indicate students’ error type, teachers can simply write the error code “vt.” Ferris presents how the same errors can be marked in different ways in Figure 6.



<Figure 6> Student Text Portion with Different Marking Strategies (70)

The meaning of the codes and symbols should be given in advance. Without knowing what “vt” “^” or “tense” means, students do not know how to interpret those written figures. It is important for teachers to use the error codes or symbols consistently (Ferris 69-70).

Moreover, teachers should decide where to place the markers. Most times, marking the specific error directly might be the best way. However, for advanced students, the combination of locating errors and giving verbal summary might be the most appropriate way (Ferris 70). Another issue that teachers face is related to how to treat students’ writing containing so many errors that teachers cannot understand what the students mean. One way to respond to such writing is by underlining the sentence and putting a question mark or asking students to rewrite the sentence again. If teachers can understand what students mean, teachers can offer some suggestions to help students to rewrite the sentence. Another way is having one-to-one writing conferences and having students verbally explain what they mean in the sentence (Ferris 71).

Giving error feedback is not a simple issue. Teachers should consider many factors such as when, how, where, and what to correct. Classroom objectives and students’ language

proficiencies are mainly concerned when teachers give error feedback to students' writing. Teachers should be consistent with error codes and careful about giving correct information about errors. In addition, it is important to promote self-correction by providing indirect feedback and having students be familiar with error-codes by giving a lesson for using the error-codes properly. Most importantly, teachers should not try to correct every minor error and rewrite students' writing by themselves.

2.7 The Portfolios in the Writing Classrooms

Process writing can be a crucial tool for teaching writing to non-native speakers, and adopting portfolios in the process-writing classroom would promote not only teaching writing itself, but also assessing the pieces students write in the classroom authentically. In addition, portfolio assessment can be helpful for EFL students to increase confidence in writing by allowing the students to see their progress over time.

2.7.1 The Definition of Portfolio

The term *portfolio* started from collections of an artist's work for getting admission into an art school (Paulson 61). In an educational context, *portfolio* is defined as "a purposeful collection of students' work that demonstrates to students and others their efforts, progress, and achievements in given areas" (Genesee 99). Portfolios include materials such as "essays, compositions, poetry, book reports, art work, video- or audiotape recordings of a student's oral production, journals, and virtually anything else one wishes to specify" (Brown 418). In this sense, using portfolios in the classroom is considered a shift away from a traditional teacher-

centered teaching to student-centered teaching, form-focused instruction to meaning-focused instruction, and valuing the product to the process of learning (Moya 13).

Portfolios have been adapted to the assessment fields because of the incongruity between process learning and product assessment. Moya and O'Malley state that the information derived from a standardized test cannot give the information needed to understand students' progress and achievement; thus, educators have started finding an alternative form of assessment, and portfolio assessment has been seen as a crucial alternative to traditional assessment (13). Portfolio assessment is one of the most widely used alternative assessments.

2.7.2 Using Portfolios in the Process Writing Classroom

Portfolios have been incorporated in the writing classroom and performed significant roles for facilitating writing instruction as well as assessing students' writing. According to Judy Lobordi, in the mid-1980s, today's portfolios emerged from requiring students to submit collections with several genres in order to exit a writing program instead of requiring students to take an exam. This requirement can be interpreted as a new focus on the process of learning (Lobordi 7). Shameem Rafik-Galea argues that writing portfolios help students develop themselves as writers. Portfolios can show the writing process from incubating ideas to writing the final draft. Substantial revisions and re-writings can show the process of writers' developing their ideas (20-1). This feature of portfolios is directly related to the characteristics of the process writing instruction.

Furthermore, writing portfolios encourage students to focus on practicing writing in the classroom. According to Rafic-Galea, using portfolio assessment gives students the impression that developing ideas about a topic is more important than correcting grammatical errors in the

early stage of writing. In addition, portfolio assessment gives teachers ideas about how to give feedback on students' writing and helps students take responsibility to lead their rough drafts to the final well-organized draft (21).

To investigate students' perspectives on using portfolio assessment in the ESL/EFL writing courses, actual field research was conducted. Rafik-Galea explores whether adopting writing portfolios in the writing classroom is helpful to improve pre-university students' writing ability. The results prove that students have a positive attitude toward writing portfolios; students answer that writing portfolios promote their learning and help them feel involvement in their own learning and assessment. Since writing portfolios emphasize the strengths of students writing rather than the weaknesses, students gradually have more confidence in their writing. In addition, students respond that writing portfolios and portfolio assessment contribute to improve their writing ability such as increasing clarity of their writings and identifying the basic rules of sentence structures and mechanics (Rafic-Galea 22-3).

Rafic-Galea points out that through analyzing students' portfolios, students can have a better understanding of the writing process (outlining, drafting, revising, proofreading, and writing the final draft) and put more effort to develop each piece of writing to get a well-written final draft. Writing portfolios provide an environment where students can focus on writing without constantly worrying about their writing grades. Although portfolio assessment tends to assess students' final products, the final products are considered the evidence of the writing process, and the progress over time is also highlighted in assessing writing portfolios. Teachers agree that portfolios bring a positive effect to interaction between students and teachers as well as increase students' confidence in writing and lower students' anxiety toward writing (Rafic-Galea 23-4). The results of the study suggest that the writing portfolio is an effective method for

teaching process writing; thus, utilizing portfolio should be encouraged in EFL writing classrooms. In short, both studies indicate that portfolios are beneficial in writing courses as a learning tool as well as an assessment, and students should be informed of the benefits of using portfolios in the writing courses.

Krest, who has used portfolios in her process writing classroom in high school, acknowledges the numerous positive contributions of portfolios to teaching writing. From her experience, she illustrates three main functions of portfolios in the process writing classroom. First, they serve as collection of students' writing including outlines, drafts, revisions, and final writings. Teachers should instruct students how to use the portfolios and what should be included in their portfolios. For example, teachers should inform students of keeping everything they write and writing the dates on the paper to keep track of their writings. Second, portfolios document students' development over time. Portfolios record students' risk taking and progress for their parents, peers, and administrators as well as students themselves. By reflecting on the documents, students can understand the writing process better and can use the documented papers as resources for idea generation. Even though students sometimes complain about all the writing work, they tend to be eventually satisfied with progress on their writing skill and confidence in writing due to the writing portfolio (Krest 29-30).

Third, portfolios can assess students' writing realistically in light of the criteria established by both the teacher and student together; the teacher and student look over his/her portfolio and discuss what the student has accomplished and what the student expects to accomplish in the future. Teachers do not need to assess every paper students have written. Instead, teachers should give students choices to select which papers to assess. The period and grading focus of the assessment can be varied depending on students' levels and the objectives of

the lessons. For example, if students are at the advanced level, teachers can give them more time to polish their writing without worrying about grading; thus, the assessment for the advanced level class can take place less often than the intermediate class. In addition, the grades of the final work in the advanced level class will be affected by grammatical and mechanical errors as well as content and organization of the writing (Krest 30). In short, the three main functions of portfolios in the writing classroom are collecting students' writing, documenting students' development, and assessing students' writing realistically.

3. Pedagogical Application of Process Writing in South Korea

In the previous sections, I discussed a wide range of research on process writing. In this section, I am going to present practical applications of the process writing approach to a specific writing classroom in South Korea based on the research.

3.1 Classroom Description

The class is composed of children learning English in South Korea. It is offered by a private English institute and consists of twelve children of mixed gender aged from twelve to fourteen. All students in this class speak Korean as a native language, and using English outside of the classroom is extremely limited. In this class, students are strongly encouraged to use English; however, if they do not know a certain word or expression, they are allowed to use Korean for the sake of communication.

Before being admitted to the institute, students have to take a placement test consisting of correcting grammatical errors, translating, and writing an essay. The test usually takes place twice a year when a new semester starts in March and August. According to the scores, students

are assigned to a certain level. There are six levels for the writing classes: low/high beginner, low/high intermediate, and low/high advanced. The students in the same level are considered to have almost the same writing abilities. The low/high beginner classes usually focus on sentence-level writing and aim to write paragraphs. The classes have various writing activities such as copying words or sentences, filling in blanks, describing a picture, completing a sentence, or paraphrasing. The low/high intermediate classes follow the process writing approach, and students are required to write an essay which contains at least three paragraphs each week. The low/high advanced classes also follow the process writing approach, and students are required to write an essay which contains at least five paragraphs. Low/high advanced classes additionally deal with diverse genres and longer reading passages than other classes.

This is a high intermediate writing class, which adopts the process writing approach. Students have to turn in a final draft at the end of each week after writing several drafts. The class meets regularly from Monday to Friday for fifty minutes a day. On Saturday, if a student is assigned a conference, the student should come to the institute, and on the last Saturday of each month, all the students should attend the class to make a class newspaper.

3.2 Lesson Plans

3.2.1 Aids and Materials

A variety of books about writing, reading, and grammar are available for teachers in this institute, and students are allowed to borrow books with their teacher's permission. To facilitate pre-writing activity, a series of books titled "AMERICAN READING TEXT BOOK Reading KEY" is often used, and other various types of materials such as picture books, newspaper, magazines, literature, or poems can be used in the classrooms. The series of "AMERICAN

READING TEXT BOOK Reading KEY” is divided into three levels: *EASY*, *BASIC*, and *CORE*. Each level has three sub-levels: 1, 2, and 3. In this class, *BASIC* 2 and 3 are frequently used because they are suitable to students’ reading and writing abilities in the high intermediate classroom (Appendix C). Reading materials can provide an appropriate model of an essay as well as background knowledge for a topic.

The classroom is equipped with the following: a white board, a bulletin board, movable tables and chairs for students, a table and a chair for the teacher, a bookshelf, lap top computers, a printer, a projector, and a copy machine. Students keep their learning logs and writing portfolios on the bookshelf in the classroom, and if they want to take them home, they can, but they should bring them to the next class. They write about what problems they have encountered or a topic of interest in their learning logs for five minutes at the end of each class and read the teacher’s comment on them the next day. They keep every piece they do in the class in their portfolios, which will show their writing progress, and they have been informed that their portfolios will be assessed at the end of the semester by their teacher and by themselves.

3.2.2 Previous Class Works

Before starting this semester, the teacher assessed students’ interest in and awareness of writing in order to determine students’ attitudes toward writing (Appendix D). At the beginning of this semester, students were informed of the writing process and the importance of peer collaboration in process writing. The teacher has explained how to use the revision and editing question sheets, how to give feedback to peer’s writing, and how to mark grammatical and mechanical errors on peer’s writing. The teacher provided a “Process Writing Checklist” to students to help them learn strategies for each writing stage (Appendix E).

Students have been writing narratives this month and, since these lessons take place the fourth week of a month, students wrote three narratives with different topics, which were “science,” “music,” and “language.” Because this is the last week of the month, students have already had a conference with the teacher in this month.

3.2.3 The Objectives and Activities of the Lessons.

The primary goal of process writing is that students are able to explore what they want to write, are aware of their thinking process, and through the recursive writing process, arrive at the best product possible. There are six lessons from Monday to Saturday, and the objectives on each day are as follows:

- On Monday: students will be able to develop brainstorming skills and make an outline for writing.
- On Tuesday: students will be able to write a first draft about a certain topic related to “region.”
- On Wednesday: students will be able to develop revising skills and write a second draft.
- On Thursday: students will be able to edit their second drafts focusing on grammatical and mechanical errors and write a final draft.
- On Friday: students will be able to share their writing with peers.
- On Saturday: students will be able to make a class newspaper and experience publishing their final products.

To achieve the objectives, students do pre-writing activities on Monday; students read a background reading passage and discuss the reading in a small group. Groups are divided by the teacher twice a month. Referring to the reading, students choose a certain topic for writing and

brainstorm the topic in a small group. On Tuesday, students make an outline referring to their brainstorming notes and write a first draft. Students get their ideas down on a first draft sheet distributed by the teacher (Appendix F). On Wednesday, students read their own writing focusing on content and read two peers' writings to give content related feedback. They refer to the revision question sheet in order to give appropriate feedback (Appendix G). Consulting peers' feedback, students make a new outline for a second draft in the classroom and write a second draft on the second draft sheet for homework (Appendix H).

On Thursday, students exchange their second drafts to receive and give feedback related to grammatical and mechanical errors. They refer to the editing question sheet and mark errors using abbreviated forms of words (Appendix I and J). Referring to the peers' feedback, students write the final draft on the final draft sheet (Appendix K). On Friday, The teacher gives a mini-grammar lesson to students. After the mini grammar lesson, students share their final drafts with peers. The teacher posts students' final drafts on the bulletin board in the classroom after the class. On Saturday, students come to the institute and make a class newspaper, which includes one of their final drafts. The teacher copies the class newspaper after class and distributes the copies of it to students the next Monday. Students bring them home and share it with their families.

Through lessons of this week, students will be able to experience the whole process of writing, from getting ideas about a specific topic related to "region" to publishing their final draft. In addition, they will be able to build vocabulary about the topic and become accustomed to the narrative style of writing. The following section will give a detailed series of lesson plans for a week-long unit that employs the process writing approach.

3.2.4 Procedure

On Monday

Time Procedure

5 min **Greeting and checking attendance**

The teacher and students greet one another, and the teacher asks students how their weekend was and what they did during the weekend. Since today is the first day of the week, the teacher spends more time for ice breaking than other days. The teacher checks attendance.

(Notes: Students are sitting in groups of four. The groups are assigned by the teacher twice a month).

3 min **Introducing today's activities**

The teacher explains what students are going to do; students will read a passage titled "The Environment of the West" and choose a certain topic they want to write about after reading the passage in their small groups. They brainstorm the topic in their small groups.

10 min **Reading a passage**

The teacher shows a world map and talks about the geographical location of Korea in comparison of other countries' geographical locations. Then, the teacher distributes the reading passage, "The Environment of the West" which is about the geographical location, their climates, and natural resources of the states in the West (Appendix L). Students start reading the passage individually and answer the question sheet (Appendix M). The questions are about finding

main ideas and specific information, choosing a synonym and guessing words from definitions, and completing the outline of the passage. The teacher walks around the classroom and offers help if assistance is necessary, or students request help.

12 min **Discussing the reading passage in a small group**

The teacher lets students compare the answers with their group members and, if there is disagreement on the answer, they will explain why they chose the answer to the group. If students do not know a certain word, they will ask one another or consult the dictionaries on the tables. Students write down vocabulary that they do not know in their learning logs including English definitions or example sentences. After checking the answers in their groups, students underline the topic sentence of each paragraph and circle the topic. The topic sentences will be the first sentence of each paragraph, and the topics are “the location of the states in the West,” “the climate of the states in the West,” and “the natural resources of the states in the West.” While students are doing group work, the teacher walks around and checks if the discussion is going well and if students have any questions. The teacher checks the answers briefly with students but, if there is disagreement on the answer, the teacher explains how students correctly guess the answer.

(Note: On each table, there are two kinds of dictionaries: English to Korean and Korean to English)

15 min **Choosing a writing topic and brainstorming in a small group**

The teacher lets students choose a topic related to “region” in their small groups. The possible topics might be “explain the environment of Busan” or “introduce tourist attractions in Korea,” “which area do you want to live and why?” or “introduce your hometown.” After choosing a topic, students brainstorm the topic together. They can explore the Internet and find information about the topic. The teacher checks the appropriateness of each group’s topic and gives advice. In addition, the teacher facilitates the brainstorming activity by offering some issues related to their topics.

(Note: each group table is equipped with a laptop computer)

5 min Learning log and homework

The teacher asks students to write about what they have learned or what problems they have encountered today in their learning logs. Students might write about the topic they have chosen, the passage, or vocabulary they have learned today. If they have not finished the brainstorming notes in the class, students should finish them for homework. The teacher closes the class.

On Tuesday

Time Procedure

2 min Greeting and checking attendance

(Note: students are sitting individually)

3 min Introducing today’s activities

Students will make an outline for writing referring to the brainstorming notes and write the first draft.

15 min **Making an outline**

Students take out the brainstorming sheet and make an outline for writing individually. The teacher asks students to choose information they will use in their writing and arrange it in a logical order such as arranging general ideas first and detailed information next. Students add more specific information if necessary. The teacher walks around and offers assistance.

25min **Writing a first draft**

The teacher distributes a first draft sheet to students. The teacher lets students know they do not need to worry about grammatical and mechanical errors but focus on getting their ideas down on the writing sheet. Students refer to the outline they just made and might change it while writing if necessary. They should write at least three paragraphs, and each paragraph should have more than four sentences. Students can ask the teacher questions while writing.

5 min **Learning log and homework**

Students write in their learning logs. Students might write about what kind of difficulties they have had while making the outline or writing the first draft. If they have not finished the first draft in the class, students should finish it for homework.

On Wednesday

Time	Procedure
2 min	<p>Greeting and checking attendance</p> <p>(Notes: students are sitting in their groups)</p>
3 min	<p>Introducing today's activities</p> <p>After self-revision, students will exchange their first drafts with their peers in their groups and give feedback on content of two peers' writings.</p> <p>Students will write a second draft.</p>
10 min	<p>Self- revision: focusing on content</p> <p>The teacher lets students read their own writing focusing on content and organization and mark where change is needed. Students read their own writing silently.</p>
20 min	<p>Peer revision: giving feedback on content</p> <p>The teacher asks students to give their first drafts to the student sitting on their right and take out the revision question sheet from their portfolios.</p> <p>The revision sheet contains some questions that can help students give feedback properly, focusing on content. The teacher informs the students that they should give feedback on content. Students read their peers' writings and write comments in the right margin of the paper. In addition, students should write about the overall impression of the writing at the end of the paper. If necessary, they can mark errors on the peers' writings</p>

directly. Students should exchange their writing with at least two peers.

Students can ask the teacher questions while doing the peer revision activity.

10 min **Making an outline for a second draft**

After receiving feedback on the content of their writing, students read their writing carefully and make an outline for a second draft.

5 min **Homework and learning log**

The teacher distributes the second draft sheet and informs students that they should write the second draft on the second draft sheet as homework and bring it to the class on Thursday. Before leaving the class, students write in their learning logs. Students might write about what they have learned from self-correction or peer-correction.

On Thursday

Time Procedure

2 min **Greeting and checking attendance**

(Notes: students are sitting in their groups)

3 min **Introducing today's activities**

Students will exchange their second drafts with their peers in their groups, give feedback on grammatical and mechanical errors of peers' writings and write a final draft.

20 min Peer editing: giving feedback on local errors

The teacher asks students to give their second drafts to the student sitting on their left and take out the editing question sheet from their portfolios. The editing questions will guide students in responding to peers' second drafts. The teacher lets students give feedback on grammatical and mechanical errors referring to the editing sheet and explains that students can give feedback on content as well as on local errors. Students should exchange their writing with at least two peers. Students read peers' writings and mark the local errors on them. In addition, students should comment on repetitive grammatical and mechanical errors at the end of the paper. Students can ask the teacher questions while doing the editing activity.

25 min Writing a final draft

After receiving feedback on grammatical and mechanical errors from peers, students proofread their writing carefully and check if there are any errors unnoticed. After proofreading, students write a final draft on the final draft sheet distributed by the teacher. If students have a question, they can ask the teacher anytime, and the teacher will help them. Students can refer to the dictionaries and grammar books. Students finish the final drafts and submit them to the teacher before they leave.

Giving feedback on students' final drafts

After students leave, the teacher makes copies of each student writing. On the original paper, the teacher writes comments on content and only global or

repetitive grammatical errors. The teacher also gives comments about students' strengths and weaknesses of their writing. The teacher makes a note about frequent grammatical mistakes. The note will help the teacher to decide which grammar points should be dealt with in a mini-grammar lesson.

On Friday

Time	Procedure
2 min	<p>Greeting and checking attendance</p> <p>(Notes: students are sitting in their groups)</p>
3 min	<p>Introducing today's activities</p> <p>Students will have a grammar lesson and exchange their final drafts with peers in other groups, read peers' writings, and give comments on them.</p>
18 min	<p>Mini-grammar lesson</p> <p>The teacher gives a mini-grammar lesson to students. The lesson deals with repetitive errors students made in their writing. The teacher teaches one or two specific grammar points such as subject-verb agreement, certain prepositions, gerunds, infinitives, or certain tenses. The teacher provides example sentences and lets students do exercises with applying the grammar points. Students practice the exercises individually and compare the answers with peers in their groups. The teacher checks the answers with students and asks if they have any questions.</p>

20 min **Sharing the final products**

The teacher lets students exchange their writing with at least two classmates in other groups. The teacher informs students that after reading the peer's writing, students should write comments on the writing and summarize the writing in one or two sentences on the separate sheet attached at the end of each writing (Appendix N). After reading and responding to the classmate's writing, students get their papers back and read peers' comments. The teacher asks students to keep their writing and the comment sheet in their portfolios.

7 min **Learning log and homework**

Students write about what they have learned by sharing their writing in their learning logs. The teacher informs that since tomorrow is the last Saturday of this month, students should come to the institute to make a class newspaper. The teacher informs students that they have two assignments today; one is to read peers' and teacher's comments, type their writing on the computer, and post it on the class blog. The other one is that students have to choose one of their final drafts from this month to use when they make a class newspaper tomorrow. Students should print the final draft keeping the font at ten and bring it to the class.

Posting the final products on the bulletin board

The teacher posts the copies of students' final drafts on the bulletin board in the classroom after the lesson. The display will last for one week.

On Saturday

Time Procedure

2 min **Greeting and checking attendance**

(Notes: all the tables are put together, and students are sitting facing one another. On the table, the following materials are provided: sheets of paper, glue, staplers, color pens, and Scotch tape.)

3 min **Introducing today's activities**

Students will make a class newspaper posting one of their final drafts from this month.

30 min **Making a part of a class newspaper in a small group**

The teacher divides students into three groups and asks each group to make a part of a class newspaper. The teacher lets students know which group is making the first part of the class newspaper, and which group is making the last part. The size of the class newspaper is A3 (297x420mm). Students glue their writing on a sheet of A3 paper, and decorate it in their groups. Students can use the computer and the printer in the classroom as well as all the materials on the table.

10 min **Completing the class newspaper**

After finishing their group parts of the class newspaper, all the students complete the class newspaper. The teacher asks students to gather the sheets of paper and staple them together. If there is a blank, they can draw pictures or create an

advertisement. The teacher lets students sign the last part of the paper. The teacher presents the class newspaper in front of the class and talks about interesting sections with students

5 min **Learning log & homework**

Students write about what they have learned from making the class newspaper in their learning logs. The teacher informs students what they will write about the next week and tell them that they will get a copy of the class newspaper the next Monday.

Making copies of the class newspaper

The teacher makes copies of the class newspaper to distribute the next Monday.

3.2.5 Additional Activities

The teacher schedules conferences with students when the teacher thinks students need help. On Saturdays, except the last Saturday of each month, there are conferences between student and teacher. Each student has at least one conference a month. Through one-on-one interaction between teacher and student, the student can receive specific and direct feedback on his/her personal needs. In addition, the teacher and students can communicate with each other through learning logs. Every day, at the end of each class, students write about what they have learned and what problems they have experienced in their learning logs, and the teacher gives written feedback on them after the class. Students can check teacher's feedback the next day of the class. The conversation between teacher and student through a learning log can help students solve the problems they face and give the teacher ideas about how to help the students' writing process and how to prepare the next class.

In the class, students should collect their writings and materials in their portfolios and clearly organize them. The teacher should explain the purpose of using portfolios, the way of keeping writing entries, and the clear criteria for assessment to students. In addition, students keep their final products on the class blog. Posting their final products on the class blog can serve the function of publishing their writing. Finally, on the last Saturday of each month, students make a classroom newspaper and get a copy of it. Students can share their writing with their families and friends, which allows students to have real audiences for their writing; it increases students' motivation to write.

3.2.6 Anticipated Problems and Solutions

The process writing approach often does not emphasize teaching grammar and correcting grammatical errors. However, it is hard to ignore the importance of grammar instruction in the EFL classrooms. In the EFL writing classrooms, teachers and students tend to pay too much attention to grammatical errors. The teacher should guide students not to focus on grammatical and mechanical errors until the editing stage. The teacher should keep in mind that he/she should not try to correct all the grammatical errors students made in their writing. Instead, the teacher should deal with students' grammatical errors depending on students' levels, needs, and the purpose of the lesson.

Since English is a foreign language for Korean students, they encounter many difficulties in how to express what they want to say in English as well as how to generate and organize ideas. Thus, in the EFL writing classroom, the teacher should perform both roles of a language teacher and a composition teacher at the same time. It is important for the teacher to predict what linguistic difficulties students might experience and how to help students overcome these

difficulties. For example, since the Korean language does not have articles, students often omit articles in their writing; thus, the teacher should not expect students to use articles correctly in their writing, even in the final draft. Instead, the teacher should inform students that they do not need to worry about articles and help students have a sense of using articles correctly by giving many examples. Students are prone to make mistakes about subject-verb agreement, present perfect tense, and passive voice since Korean does not have those grammar structures. Therefore, the teacher should deal with the difficulties through mini-grammar lessons. In addition, prepositions are the most difficult for ESL/EFL students to acquire because of their idiosyncratic characteristics; thus, it is recommendable for the teacher to provide correct forms for prepositional errors directly. Sometimes, the teacher needs to provide vocabulary for a certain topic.

Group activities in process writing can cause problems; some students do not like to do group work. They are reluctant to collaborate with peers but prefer to work alone because they do not trust peers' feedback. In addition, they might not know how to collaborate with peers. The teacher should explain the benefits of collaboration with peers in process writing and provide specific guidelines about how to collaborate at each stage of the writing process. While students are doing group activities, the teacher should carefully monitor if students need help, or if students give incorrect information to their peers. If the teacher observes that a student gives his/her peer incorrect information, the teacher should make a note of it and deal with the problem at an appropriate time in the class.

Conclusion and Discussion

Writing instruction in English classrooms in South Korea has been neglected by both teachers and students. However, increasing needs for communicating with people in the world through the Internet and achieving success in academic and job fields have been triggering the urgency of developing Korean students' writing abilities. Considering these situations, process writing, one of the most predominant writing approaches, can be a crucial tool to teach Korean students' composition. Process writing is a departure from analyzing students' final products to exploring students' writing process. The process writing approach values learners' creativity, interest, and motivation while emphasizing students' thinking process. It first appeared in the L1 composition classroom and was gradually introduced to the ESL/EFL classroom.

Research concerning different composing processes between skilled and unskilled writers in ESL/EFL has proven that skilled writers understand the recursive nature of writing and do not concern themselves with grammatical and mechanical errors until they fully generate their ideas whereas unskilled writers constantly focus on those errors before generating their ideas. Almost all research about the writing process acknowledges the complex and recursive nature of writing. Writers go through each writing stage and revisit the former stages during the whole process of writing. Studying stages of writing process and activities for each stage can provide solid ideas of how to implement activities for writing teachers in Korea. Because process writing emphasizes revising and giving feedback on students' writing, teachers and students can interact meaningfully. This revising and giving feedback process is deeply related to the recursive nature of writing. However, giving feedback is not a simple issue, but requires teachers to decide many things such as what, when, and how to respond to students' writing in advance. Teachers should

consider how to foster peer feedback activities. Peer feedback training and portfolios can help students assess their own and peers' writing in a meaningful way.

Based on a wide range of research in this paper, it is found that although much research on process writing in the L1/ESL classrooms has been conducted and proven the significant effect on developing students' writing abilities, not much research on specific EFL situations has been conducted. Since learning English as a foreign language is totally different from learning English as a first language or a second language, there is some limitation for applying L1/ESL process writing to the EFL classrooms. The differences are, for example, Korean students rarely have chances to use English outside of the classroom and are seldom required to write in English in real life; English classrooms are mostly test-oriented, and teaching writing is often considered as grammar instruction. However, writing classes, needless to say, should aim at improving students' composition skills instead of increasing their grammatical knowledge. To improve writing abilities, students should be allowed to write freely without worrying about grammatical errors, and the process writing approach can be a crucial method to improve Korean students' writing abilities.

Considering this situation, the research in this paper can give tangible suggestions to writing teachers about how to adapt and implement process writing in the English classrooms in Korea. Pedagogical application of process writing in South Korea introduced in the last part of this paper can provide a realistic instance of applying process writing pedagogies to a certain English writing classroom in Korea. Further research on process writing in EFL classroom situations is required.

Works Cited

- Baroudy, Ismail. "Process Writing: Successful and Unsuccessful Writers; Discovering Writing Behaviours." *International Journal of English Studies* 8.2 (2008): 43-63. Print.
- Berlin, James. "Contemporary Composition: The major Pedagogical Theories." *College English* 44 (1982): 765-77. Print.
- Brown, H. Douglas. *Teaching by Principles: An Interactive Approach to Language Pedagogy*. 2nd ed. White Plains: Addison Wesley Longman, 2001. Print.
- Ferris, Dana R. *Treatment of Error*. Ann Arbor: Michigan Series on Teaching Multilingual Writers, 2002. Print.
- Fulwiler, Toby. *The College Writer's Reference*. 3rd ed. Upper Saddle River: Prentice Hall, 1996. Print.
- Genesee, Fred, and John A. Upsher. *Classroom-Based Evaluation in Second Language Education*. Cambridge: Cambridge UP, 1996. Print.
- Harmer, Jeremy. *Practice of English Language Teaching*. 4th ed. London: New York: Longman, 2002. Print.
- Herman, Joan, Mary Gearhart, and Eva Baker. "Assessing Writing Portfolios: Issues in the Validity and Meaning of Scores." *Educational Assessment* 1.3 (1993): 201-24. Print.
- Hedge, Tricia. *Writing*. 2nd ed. New York: Oxford UP, 2005. Print.
- Hyland, Ken. *Second Language Writing*. 7th ed. New York: Cambridge UP, 2009. Print.
- Kaplan, Robert B. "Cultural Thought Patterns in Intercultural Education." *Language Learning* 16 (1966): 1-20. Print.
- Krest, Margie. "Adapting the Portfolio to Meet Student Needs." *National Council of Teachers of English* 79.2 (1990): 29-34. Print.

- Kroll, Barbara. "Considerations for Teaching an ESL/EFL Writing Course." *Teaching English as a Second or Foreign Language* (2001): 219-32. Print.
- Lombardi, Judy. "To Portfolio or not to Portfolio." *College Teaching* 56.1 (2008): 7-10. Print.
- Min, Hui-Tzu. "The Effects of Trained Peer Review on EFL Students' Revision Types and Writing Quality." *Journal of Second Language Writing* 15 (2006): 118-41. Print.
- Mohan, Bernard, and Winnie Lo. "Academic Writing and Chinese Students: Transfer and Developmental Factors." *TESOL Quarterly* 19.3 (1985): 515-34. Print.
- Morra, Ana M., and Maria I. Asis. "The Effect of Audio and Written Teacher Responses on EFL Student Revision." *Journal of College Reading and Learning* 39.2 (2009): 68-82. Print.
- Moya, Sharon, and Michael O'Malley. "A Portfolio Assessment Model for ESL." *The Journal of Educational Issues of Language Minority Students* 13.1 (1994): 13-36. Print.
- Nolasco, Rob, and Lois Arthur. *Conversation*. Oxford: Oxford UP, 1987. Print.
- Olshtain, Elite. "Functional Tasks for Mastering the Mechanics of Writing and Going Just Beyond." *Teaching English as a Second or Foreign Language* (2001): 207-18. Print.
- Paulson, Leon, Pearl Paulson, and Carol Meyer. "What Makes a Portfolio a Portfolio?" *Educational Leadership* (1991): 60-64. Print.
- Perl, Sondra. "Understanding Composing." *College Composition and Communication* 31.4 (1980): 363-69. Print.
- Putlack, Michael, and e-Creative Content. *AMERICAN READING TEXT BOOK Reading KEY: BASIC 2*. Seoul: Key Publisher, 2010. Print.
- Rafik-Galea, Shameem. "Enhancing Writing Skills Through Portfolios." *Department of English Language* 9.2 (2004): 17-33. Print.
- Raimes, Ann. *Techniques in Teaching Writing*. New York: Oxford UP, 1983. Print.

Sasaki, Miyuki. "Toward an Empirical Model of EFL Writing Processes: An Exploratory Study."

Journal of Second Language Writing 9.3 (2000): 259-91. Print.

Sommers, Nancy. "Revision Strategies of Student Writers and Experienced Adult Writers."

College Composition and Communication 31.4 (1980): 378-88. Print.

Susser, Bernard. "Process Approaches in ESL/EFL Writing Instruction." *Journal of Second*

Language Writing 3.1 (1994): 31-47. Print.

Swales, John. *Genre Analysis: English in Academic and Research Settings*. Cambridge:

Cambridge UP, 1990. Print.

Tompkins, Gail E. *Teaching Writing: Balancing Process and Product*. Columbus: Merrill, 1990.

Print.

Tong, Wen. "Teach Writing as an Ongoing Process: Tips for EFL Learners on Reviewing EFL

composition." *US-China Foreign Language* 5.11 (2007): 53-56. Print.

Tribble, Christopher. *Writing*. Oxford: Oxford UP, 1996. Print.

White, Ron, and Valerie Arndt. *Process Writing*. Harlow: Longman, 1991. Print.

White, Ron. *Writing*. Oxford: Oxford UP, 1987. Print.

Zamel, Vivian. "Teaching Composition in the ESL Classroom: What We can Learn from

Research in the Teaching of English." *TESOL Quarterly* 10.1 (1976): 67-76. Print.

---. "The Composing Process of Advanced ESL Students: Six Case Studies." *TESOL Quarterly*

17.2 (1983): 165-87. Print.

---. "The Process of Discovering Meaning." *TESOL Quarterly* 16.2 (1982): 195-209. Print.

Zen, Deqi. "Teaching ESL/EFL Writing beyond Language." *The Third International Annual*

LATEFL China Conference 3 (2005): 1-13. Print.

Appendix A

The Twenty Five Ways of Sharing Writing

1. Read writing aloud in class
2. Submit to writing contests
3. Display as a mobile
4. Contribute to class anthology
5. Contribute to the local newspaper
6. Place in the school library
7. Make a shape book
8. Read the writing on a cassette tape
9. Submit to a literary magazine
10. Read at a school assembly
11. Share in writing groups
12. Share with parents and siblings
13. Produce a videotape
14. Display poetry on a “poet-tree”
15. Send to a pen pal
16. Make a hardbound book
17. Produce a roller movie
18. Display on a bulletin board
19. Make a filmstrip
20. Make a big book
21. Design a poster
22. Read to foster grandparents
23. Share as a puppet show
24. Display at a public event
25. Read to children in other classes

Appendix B

Questions Teachers Ask in Writing Conferences

As students begin to write:

What are you going to write about?

How did you choose (or narrow) your topic?

What prewriting activities are you doing?

How are you gathering ideas for writing?

How will you organize your writing?

How will you start writing your rough draft?

What form will your writing take?

Who will be your audience?

What problems do you think you might have?

What do you plan to do next?

As students are drafting:

How is your writing going?

Are you having any problems?

What do you plan to do next?

As students revise their writing:

What questions do you have for your writing group?

What help do you want from your writing group?

What compliments did your writing group give you?

What suggestions did your writing group give you?

How do you plan to revise your writing?

What do you plan to do next?

As students edit their writing:

What kinds of mechanical errors have you located?

How has your editor helped you proofread?

How can I help you identify (or correct) mechanical errors?

What do you plan to do next?

Are you ready to make your final copy?

After students have completed their compositions:

What audience will you share your writing with?

What did your audience say about your writing?

What do you like best about your writing?

If you were writing the composition again, what changes would you make?

How did you use the writing process in writing this composition?

Appendix C




Appendix D

Survey of Writing Interest and Awareness				
Name _____		Date _____		
Check one box for each statement.				
	A Lot	Some	A Little	Not at All
1. I like to write stories.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I am a good writer.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Writing stories is easy for me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Writing to friends is fun.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Writing helps me in school.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. I like to share my writing with others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. I write at home.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8. What kinds of things do you like to write about? _____				

9. How have you improved as a writer? What can you do well? _____				

10. What else do you want to improve in your writing? _____				



Adapted from materials developed by the Georgetown University Evaluation Assistance Center (EAC) East (1990). Washington, D.C.
Addison-Wesley. *Authentic Assessment for English Language Learners*. O'Malley/Valdez Pierce. This page may be reproduced for classroom use.

Appendix E

Process Writing Checklist					
Student _____		Date _____			
Mark: X = Usually / = Sometimes — = Rarely					
Writing Process	Quarter:	1	2	3	4
I. Prewriting Strategies					
▪ Formulates topics before writing		_____	_____	_____	_____
▪ Considers approach to topic		_____	_____	_____	_____
▪ Discusses topic for writing		_____	_____	_____	_____
▪ Outlines or makes schematic organizer		_____	_____	_____	_____
II. Writing Strategies					
▪ Monitors writing (rereads, reviews, backtracks)		_____	_____	_____	_____
▪ Uses adaptive techniques (e.g., skips word, makes substitutions)		_____	_____	_____	_____
III. Postwriting Strategies					
▪ Edits (word-level changes)		_____	_____	_____	_____
▪ Revises (sentence-level changes)		_____	_____	_____	_____
▪ Rewrites (composition-level changes)		_____	_____	_____	_____
▪ Gets feedback from others		_____	_____	_____	_____
IV. Applications and Interests					
▪ Writes for pleasure		_____	_____	_____	_____
▪ Uses writing to communicate (letters, notes, etc.)		_____	_____	_____	_____
▪ Actively seeks guidance in writing activities		_____	_____	_____	_____
▪ Writes in subjects other than language arts		_____	_____	_____	_____
▪ Participates in discussions about writing		_____	_____	_____	_____
▪ Shares writing with others		_____	_____	_____	_____
▪ Edits writing of others		_____	_____	_____	_____
Comments					
<p>Adapted from materials produced by the Georgetown University Evaluation Assistance Center (EAC) East (1990), Washington, D.C.</p> <p>© Addison-Wesley. Authentic Assessment for English Language Learners. O'Malley/Valdez Pierce. This page may be reproduced for classroom use.</p>					

Give comments on content of the writing in one or two sentences

Name:

Name:

Appendix G

<REVISION QUESTIONS>**→ Focus on content!!**

- What is the best or strongest part in the writing?
- What did you learn from the writing?
- What type of writing is this supposed to be?
- What part does not make sense?
- What is the main idea of the writing?
- What details can be added?
- Is beginning suitable? If not, why?
- Is ending suitable? If not, why?
- Is there a part that needs to be thrown away?
- Is there a sentence that should be combined?
- Is there a word to need to be changed?

Give comments on repetitive grammatical and mechanical errors
Name:
Name:

Appendix I

<EDITING QUESTIONS>**→ Focus on grammar and punctuation!!**

- Are there any spelling mistakes? (철자의 오류가 있는가?)

- Are there any punctuation mistakes? (구두점 오류가 있는가?)
 - Periods (마침표)
 - Question marks (물음표)
 - Capital letters at beginning of sentence (대문자로 문장 시작)
 - Capital letters for names (이름은 대문자로 표시)

- Are there any grammatical mistakes? (문법적 오류가 있는가?)
 - Sentence structure
 - The use of verb (tense/form)
 - Subject-verb agreement
 - The use of article
 - The use of modal verb
 - The use of preposition

Appendix J

Error Code	Korean Meaning	English meaning
cap/no cap	□/□□□ □□	Capital/no capital letter
Ss	□□□□□ □□	Sentence structure error
VF	□□□□ □□	Error in verb form
VT	□□□□ 오류	Error in verb tense
Art	관사 오류	Article error
W Pro	대명사 오류	Wrong Pronoun
Aux	조동사 오류	Auxiliary error
WF	단어 형태오류	Error in word form
WW	틀린 단어	Wrong word
Awk S	어색한 구조	Awkward structure
S-V agr	주어 동사 일치 오류	Subject-verb agreement
Prep	전치사 오류	Preposition error
P	구두점 오류	Error in punctuation
Sp	철자 오류	Spelling error

Appendix L

03

Unit


The West Region of the United States ①

The Environment of the West

Key Words

- touch
- coastline
- lush
- rugged
- extreme
- earthquake
- strike
- active volcano
- fertile soil

The states in the West are all near the Pacific Ocean. They are California, Nevada, Oregon, and Washington. Alaska and Hawaii are in the western region, but they do not touch any other states.





The states in the West are known for their long coastlines along the Pacific, lush forests, hot deserts, and rugged mountains.

The West has a variety of climates. Nevada and California have many deserts. Death Valley, California, is one of the driest places on the planet. But there are also many places that get lots of rain. In fact, even rainforests are found in Oregon and Washington. The western climate sometimes can be very extreme. Earthquakes often strike along the Pacific coast. There are active volcanoes in Alaska, Hawaii, and Washington.


The West has numerous natural resources. There is plenty of fertile soil for farming. The forests provide much valuable wood throughout the country. The West is also a region of low valleys and tall mountains. The Cascade Range, Sierra Nevada Mountains, and Mt. McKinley are all located in the West.

The West Region





Death Valley



Mt. McKinley
The highest peak in North America

12

(Michael Putlack and e-Creative Content 12)

Appendix M

Main Idea and Details

- What is the main idea of the passage?
 - The West has a unique geography and different climates.
 - Earthquakes and volcanoes are problems in the West.
 - There are several major mountain ranges in the West.
- Death Valley is located in _____.
 - California
 - Alaska
 - Hawaii
- Which state in the West has active volcanoes?
 - California
 - Alaska
 - Oregon
- What does lush mean?
 - orange
 - green
 - brown
- Answer the questions.
 - Which states are in the West? _____
 - What often strikes along the Pacific coast? _____
 - Where are some rainforests located? _____
- Complete the outline.

The West

States

 - California, Nevada, Oregon, Washington, Alaska, and _____

Climate


 - Nevada and California = many _____
 - Death Valley is very dry
 - Many places get lots of rain


Geography


 - There are active volcanoes in Alaska, Hawaii, and Washington
 - There is much _____ soil for farming
 - There are many lush _____, low valleys, and rugged mountains


Vocabulary Builder

Write the correct word and the meaning in Korean.

1  = having lots of green and healthy plants

2  = uneven and covered with rocks

3  = very great in degree or intensity

4  = a volcano that may erupt at any time

13

(Michael Putlack and e-Creative Content 13)

Appendix N

Give comments on the writing and summarize with one or two sentences
Name: ● Overall impression of the writing ● Summary
Name: ● Overall impression of the writing ● Summary
Name: ● Overall impression of the writing ● Summary